

THE RCM MAGAZINE



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THE R.C.M. MAGAZINE
a Journal for
PAST & PRESENT STUDENTS
& FRIENDS *of the*
ROYAL COLLEGE OF MUSIC,
and Official Organ of
THE R.C.M. UNION.

"The Letter killeth, but the Spirit giveth life."

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Editorial.

"We join ourselves to no party that does not carry the flag and keep step to the music of the Union."—RUFUS CHOATE.

The first function of The R.C.M. Union passed off brilliantly. But to regard it merely as a passing success would be to miss a great deal of what the achievement implies. The possibilities of the future of the Union have to a large extent depended upon the response given to the initial effort: but the At Home on the fourth of July left no doubt as to the nature of that response and there will be no turning back from the road which has been entered so triumphantly. This is no Editorial fancy. That the Union has a future, and that a great one, is beyond question. What course developments will take it is impossible with certainty to predict, but that a new *esprit de corps* has been roused amongst the members of the Union is undeniable, and this is the stuff of which great enterprises are made.

It is more than gratifying, at this early date, to observe that the Prince of Wales, in his address as President of the Royal College of Music, refers to the foundation of the Union in words which show unmistakably a keen appreciation of the far-reaching and beneficial results which such an association may attain. We believe that the confidence of our Royal President has not been misplaced. Union is our watchword, Unity our end, and there is no obstacle too great to be surmounted in the might of an uncompromising adherence to our belief in ourselves and the greatness of our calling.

* * *

In melancholy contrast with the anticipations inspired by the prosperity of the Union comes the record of the death of three well known College people. Signor Manuel Garcia whose intimate connection with the College ceased some years ago; Miss Gertrude

Mayfield, who concluded her long term of activity as one of our professors. only a few weeks before her death, having been a member of the Staff since the foundation of the College; and Mr. Hurlstone, who, in one brief year began and ended his membership of the professional staff.

Of Signor Garcia enough has been said in the public press to preclude the desirability of extended remark: of Mr. Hurlstone we speak elsewhere. The same Hand plucked the ripened fruit, and the bud of such exquisite promise.

Miss Mayfield's retiring personality limited her acquaintances at College almost entirely to those with whom she was brought into contact by her work. Her death will be felt as the loss of a friend by many generations of her College pupils, and to those who had reached the core of her almost passionate devotion to her work and her own high ideals, the loss will be irreparable. A pupil of Jenny Lind, she has handed on that great singer's traditions consistently through her twenty-three years' work at the College. Of late she had carried on her teaching under considerable difficulties owing to increasing ill-health, and it was only when obliged to relinquish all idea of going on that she eventually resigned her post. Thus we shall remember her—as one who laboured unremittingly, with constant kindness of heart and devotion to the institution in which she worked.



Sie Transit.

THE LATE WILLIAM Y. HURLSTONE.

Born January 7th, 1876, died May 30th, 1906.

*"The music was
Of divine stature—strong to pass.
And those who heard it understood
Something of life in spirit and blood—
Something of Nature's fair and good."—E. B. BROWNING.*

If Hurlstone had been merely an acquaintance of the writer, it would have been an easier task to put into words some slight tribute

to his genius as a musician, and to attempt an appreciation of the personality which drew all men to him as a man. The very fact of a close companionship with him—a companionship which dated back to the years when we were both boys—now makes it a hard matter to write dispassionately.

Hurlstone came of an artistic stock—his grandfather was President of the Royal Society of British Artists—and his interest in every phase of art-work was of a deeper nature than is generally the case with musicians. A broad, well-balanced mind, logical beyond his years, made him friends with men of widely diverse temperaments. He would converse as readily of Dickens as of Bach, and of Herbert Spencer as of Beethoven and Brahms.

To those who knew him best he was a true, affectionate friend—to others a charming acquaintance, to be cultivated on any and every occasion. A kind critic, but one who had no tolerance for work uninspired by high ideals—and a man as modest as he was clever.

We are beginning to realize, now-a-days, that infant precocity does not necessarily count for much ; and that though, in some cases, it may be significant of mature greatness, it may as easily mean very little. However, as a child, Hurlstone gave promise of brilliant things, and between the ages of nine and twelve wrote two or three books of pianoforte sonatas, pieces for violin and pianoforte, violoncello and pianoforte, pianoforte duets and many other works which—though naturally boyish and imitative of Haydn and Mozart—sowed the seeds that in due time were to yield such a ripe harvest of singularly mature and well-balanced compositions.

One has but to recall the Symphonic 'Fantasie—Variations on a Swedish air', the pianoforte quartet in E minor (both first performed at the Patron's Fund Concerts), and the Phantasy in A minor (which so recently won the first prize in the 'Cobbett' competition), to understand the brilliance of the young musician who has so recently passed within the veil. Imagination of a high order was his, and a

mastery of form that was really remarkable in one who was only thirty years old when he died.

Hurlstone gained a scholarship at the College when he was eighteen, and studied composition under Sir Charles Stanford. He was himself appointed a Professor of Harmony and Counterpoint at his Alma Mater only last September; and as a sign of the thoroughness which was characteristic of him in all he undertook, he was engaged on a treatise on Harmony and Counterpoint when he passed away, which, with a Symphonic Poem on the subject of Alfred the Great, is unhappily, left in an unfinished state. Shortly before death released him from all his suffering, he kept murmuring, unconsciously, "B flat minor—three-four time." Was it merely a coincidence, or was that great, solemn movement from Brahms' noble requiem throbbing in his dying ears?

The loss to English music, and to ourselves—who were so proud to call him friend—is too recent to permit of measured utterance, so let Tennyson sing what our tongues and pens refuse to express:—

Peace; come away: the song of woe
Is after all an earthly song:
Peace; come away: we do him wrong
To sing so wildly: let us go.

Come, let us go: your cheeks are pale;
But half my life I leave behind,
Methinks my friend is richly shrined;
But I shall pass: my work will fail.

Yet in these ears, till hearing dies,
One set slow bell will seem to toll
The passing of the sweetest soul.
That ever look'd with human eyes.

I hear it now, and o'er and o'er,
Eternal greetings to the dead;
And 'Ave, Ave, Ave,' said,
'Adieu, adieu,' for evermore.

F. B. H.

The following is a list of Hurlstone's unpublished compositions :—

Orchestral.

Variations on Hungarian Air ; Variations in G minor ; Fantasia—Variations on a Swedish Air ; Magic Mirror Suite ; Five Dances ; Pianoforte Concerto in D. Three pieces for Stringed Orchestra.

Cantata for Chorus and Orchestra—' Alfred '.

Chamber Music.

Four characteristic pieces for Clarinet and Pianoforte.

Quintette in G minor for Pianoforte and Wind.

Sonata for Bassoon and Pianoforte.

Sonata for Violoncello and Pianoforte.

String Quartet in E minor.

Pianoforte Quartet in E minor.

Trio for Pianoforte, Clarinet and Bassoon in G minor.

Pianoforte Trio in G.

Scherzo for Pianoforte, Flute, Hautboy and Horn.

A number of Songs and Pianoforte pieces (including Variations on a Scotch Air and a Capriccio in B minor) and several works for recitation, with Pianoforte accompaniments, one of which—' Seeta the Dancer '—is scored for Orchestra

The R.C.M. Union.

" *He who has a thousand friends has not a friend to spare.*"—Persian Saying.

" *A man, sir, should keep his friendship in constant repair.*"—JOHNSON.

THE " AT HOME "

In reviewing the past three months, it is natural that all thoughts should turn to the successful *At Home*, given on July 4th, as the principal Union event of the term. A description of it would be out of place here, as a full account appears in another part of the Magazine, but the pleasure of expressing gratitude is too great to be altogether foregone, and we feel that all Union members will wish to take this opportunity of recording their vivid appreciation of the great kindness and help which did so much to make the ' At Home ' a success. Mr. Charles Morley's most delightful offer of a guarantee fund towards the expenses was indeed a help, and inspired a confidence of success. Mr. Visetti, by his kindness in giving all the floral decora-

tions for the Concert Hall, provided a vision of loveliness that gave intense pleasure to all who saw it. The distinguished artistes, who, in the character of past students of the College, so generously gave their services, made all their auditors richer by beautiful music that will live long in the memories of those who heard it. And Mr. Cairns James provided a large share of the evening's entertainment by so kindly organising the dramatic performance.

LIST OF MEMBERS.

Though the 'At Home' thus occupies the premier place, the continuous increase in the number of Union members is as important and gratifying. The membership has not only doubled, but *more than trebled itself* in the past six months, and the Committee propose to issue a printed list of the names and addresses of all members at the end of the first Union year, subject to the approval of the Finance Committee. The lists are to be ready in November, and will be sent out with the copies of the January Magazine, but members may obtain their lists earlier by applying to the Hon. Secretaries.

INFORMATION AS TO COLLEGE EVENTS.

Owing to various reasons it has not been possible during these early days to carry into full effect Clause B of the objects of the Union (*i.e.*, to supply members with information as to College events), but now that the Union has become consolidated, the Committee feel that the time has arrived to deal with the matter. The possibility of devising and organizing a satisfactory scheme for carrying out this object will therefore be considered next term.

IMPORTANT NOTICE.

Union members are reminded that the *Union subscription includes that to the Magazine*, and it is to be paid to either the Hon. Treasurer or the Hon. Secretaries of The R.C.M. Union. The financial year ends on October 31st, and subscriptions will then become due.

MARION M. SCOTT,
A. BEATRIX DARNELL.

Hon. Secs.

The R.C.M. Union 'At Home.'

"When all words end, music begins."—H. R. HAWES.

If one thing were more clear than another at the first *At Home* of the newly formed R.C.M. Union, it was that the gathering must be inevitably an Annual affair. Everybody seemed to be there, from Sir Hubert Parry, the President of the Union, to its least important member, besides hosts of visitors and friends. The most sanguine expectations for the success of the undertaking were far more than realized. Never indeed in the history of the College has there been such a uniting of old friends, such a making of new ones, or such a wonderful unanimity in the desire to be friendly. A doubter, had there been one, would have been spared the ignominy of hiding his discredited head, for none would have dreamed of his existence after one glimpse of the gay throng assembled in the Concert Hall. More than one who had previously feared that conversation might flag might have been observed at various stages of the proceedings vainly endeavouring to get in a few words edgewise !

Apropos of this same conversation, it may be permitted to us here to observe, with all good humour, that there was ample opportunity for conversation without trespassing on the very brief time devoted to music. It is a trifle humiliating to read in the daily press that "Dr. Alcock's organ solo, so far as conversation allowed, gave great pleasure to those present who were musicians." We can do no less than admit the justification of the comment and set down the incident to exuberance of spirits, and whilst expressing the hope that Dr. Alcock and others will do likewise, we feel bound to call upon every member of the Union to safeguard the traditions of the College in this matter and make it a special duty to see that such occurrences do not mar another function.

The College Hall has been always regarded as a thing of beauty, but the aspect which it presented on the fourth of July was a surprise to everyone. The disappearance of the long rows of chairs and

the substitution of cunningly arranged groups with occasional tables down the sides on the carefully polished floor would have been enough to make the already beautiful hall more delightful still, but Mr. Visetti's generosity had supplied a crowning glory. The platform and orchestra seemed to be smothered with pretty plants and flowers and at various points in the body of the hall stands of flowers added brilliance. The donor could hardly have contrived a more graceful tribute to his keen interest in the welfare of the Union.

From the first it was apparent that the success of the At Home was not only near to the hearts of the Committee and officers, but had become a matter of serious import to all who were in the smallest way connected with the arrangements. Without this the almost magically smooth working of everything could not have been possible. To attempt an encomium on the unfailing energy of the Lady Superintendent, the Registrar, and the two splendid Secretaries would be as unnecessary as it probably would be distasteful to them, since nothing but their most disinterested devotion to the cause would have achieved such success. Let us say that they were in the main responsible, and we have accorded the highest praise. Most of the members of the Committee were present wearing the College colours, red and white, in the shape of rosettes, which again were tokens of the indefatigable work of the Secretaries.

The guests arrived for the most part fairly punctually, and the first half hour or so comprised greetings and coffee. Here again we must speak of the Lady Superintendent's admirable arrangements for the refreshments, which were plentiful, easily accessible and quickly served, whilst the good nature of Mrs. Flowers and her numerous staff was seemingly inexhaustible.

Dr. Alcock opened the real proceedings with a masterly performance of Bach's D major Prelude and Fugue; this was shortly followed by a perfect rendering of Del Acqua's 'Vilanelle' with flute obbligato, by Mme. Eleanor Jones and Mr. Eli Hudson, accompanied by Mr. Samuel. The next item was one of Spohr's duets for two violins,

delightfully played by Mr. Tom Morris and Mr. Kinze. Mme. Kirkby Lunn, accompanied by Mr. Sewell, then gave us 'Come raggio di Sol' of Scoldaro, responding readily to enthusiastic encores, amongst her songs being Sullivan's setting of 'A poor soul sat sighing'; and Mme. Agnes Nicholls, accompanied by Mr. Hamilton Harty, sang the Dying Scene from 'La Bohème' and 'Ständchen' of Strauss.

We really cannot properly thank these kind friends, of whom we are so very proud, for their feast of temperament and delicious phrasing.

A dramatic performance, kindly arranged by Mr. Cairns James, then took place in the Examination Hall. Fortunately the night was fine and we were able to descend by the outer stairway as well as by the inside stairs, so all overcrowding was avoided. Mr. James himself first gave several recitations, including one gorgeous freak of Mr. Claude Aveling's fancy, and generously responded to the audience's clamorous demands for more.

Then followed two clever little dialogues written by Mrs. Beer-bohm Tree. The former of these was undertaken by Miss Barbara Everest and Miss Dorothea Kershaw, both of whom played their really difficult parts with admirable success. The other was carried out by Miss Kirkbride and Mr. Cairns James. This was really a highly finished performance, and sent the audience in great spirits back to the Concert Hall where another treat awaited them in a superb rendering of a song of Sir Hubert Parry's by Miss Kate Anderson, always a choice favourite at College, and two more enchanting flute solos from Mr. Eli Hudson, 'Andantino' by Schmitt and a 'Scherzo' by Widor. After that people seemed to be departing, but it was long after midnight before everyone had broken away from the fascination which lingered round the scene of such an evening's enjoyment.

We append a list of those who came to the At Home, which doubtless will be of great interest not only to those who are included but to those also who were not fortunate enough to be present.

A. A. C.

Members of 'The R.C.M. Union' present at the 'At Home,' July 4, 1906.

- | | | |
|--------------------------|-------------------------|-------------------------|
| Anderson, Miss K. | Dykes, Mr. | Lane, Miss |
| Aldis, Miss M. | Dexter, Miss E. | Lightfoot, Miss T. |
| Adam, Miss M. | Edwards, Miss E. | Mackenzie, Miss F. |
| Adams, Miss L. | Eaton, Miss G. | Macfie, Miss J. |
| Alexander, Miss K. | Egerton, Miss H. M. | May, Miss A. |
| Allport, Miss | Emanuel, Miss P. | Mansel, Miss M. |
| Allan, Miss C. | Everett, Miss K. | McCheane, Miss M. |
| Angus, Miss G. | Everest, Miss B. | Marriott, M. Annie |
| Arnell, Miss | Ewens, Miss | Morley, Mr. C. |
| Arbos, Signor | Farrar, Mr. E. B. | Montgomery, Miss C. H. |
| Ashburnham, Miss | Ffolkes, Miss A. | Montagu, Miss O. |
| Alcock, D. W. G. | Formby, Miss B. | Murton, Miss E. |
| Aveling, Mr. C. | Fuller, Miss O. | Moffat, Miss A. |
| Aveling, Mrs. | Fussell, Miss M. | Noble, Mr. T. |
| Bent, Mr. | Franklin, Miss M. | Noverre, Miss M. |
| Byndon Ayres, Mr. | Friskin, Mr. J. | Othen, Miss K. |
| Belfield, Miss M. | Fry, Miss A. C. | Owen, Miss F. M. |
| Bird, Mr. | Fyans, Miss | Oudin, Madame |
| Bindon, Mrs. | Gardiner, Miss F. G. | Page, Miss |
| Blunt, Miss D. | Gardiner, Miss W. M. | Pam, Miss B. |
| Booth, Miss M. | Gillender, Miss M. | Palmer, Miss |
| Brett, Miss | Green, Miss M. | Palmer, Mr. G. |
| Bell, Miss O. D. | Goddard, Mrs. R. | Parratt, Sir Walter |
| Bannister, Mr. J. H. | Grimshaw, Miss H. | Parratt, Lady. |
| Barton, Mr. | Groves, Miss G. | Parry, Sir C. Hubert H. |
| Buck, Dr. | Groves, Miss W. | Parry, Lady Maude |
| Beer, Miss M. K. | Harrison, Mrs. | Parker, Miss A. C. |
| Bewley, Miss D. | Harrison, Miss May | Pearson, Miss |
| Bray, Miss K. | Harrison, Miss Marion | Pedgrift, Mr. F. W. |
| Blacklock, Miss V. | Harrison, Miss Margaret | Phillips, Miss J. H. |
| Baker, Miss E. L. | Hemmans, Mr. | Poulett, Lady Eleanor. |
| Barrie Dickson, Miss C. | Hartvigson, Mr. F. | Pownall, Mr. F. |
| Bowness, Miss B. | Hambro, Miss | Pownall, Mrs. |
| Bobinsky, Madame de | Harris, Mr. W. H. | Polgreen, Miss L. |
| Bowden-Smith, Miss W. | Hull, Miss M. C. | Proudlock, Miss F. M. |
| Cregoe, Miss A. M. | Harvey, Miss T. | Purser, Miss D. L. |
| Connah-Boyd, Mrs. | Heywood, Miss F. | Randell, Miss H. |
| Crawshaw, Mr. A. Aitken | Hulme, Miss | Randegger, Mr. |
| Crawshaw, Miss M. | Hoyte, Dr. | Richard, Miss |
| Curtis, Miss E. M. | Hutchinson, Mrs. | Rowlands, Miss O. |
| Crewe-Milnes, Lady H. C. | Hunter, Miss E. | Samuel, Mr. H. |
| Cotton, Miss A. | Hemsley, Miss T. | Seaton, Miss K. |
| Coleridge, Miss F. | Howell, Mr. H. | Scott, Miss M. M. |
| Clarke, Miss H. M. | Hunter, Miss T. | Seaman, Miss E. A. |
| Capel-Cure, Miss E. F. | Hyett, Miss I. G. | Sewell, Mr. |
| Capel-Cure, Miss S. | Hopcraft, Miss | Sharpe, Mr. H. |
| Cuming, Miss K. | Ibbetson, Miss A. | Sharpe, Mrs. |
| Champneys, Miss M. | Izard, Miss | Seth-Smith, Miss E. |
| Cox, Miss R. | Johns, Miss M. | Sons, Mr. M. |
| Cooke, Mr. Waddington | Jennings, Miss F. | Simpson, Miss D. |
| Cassels, Miss E. | Joseph, Miss E. F. | Sloan, Mrs. |
| Cliffe, Mr. | Jacoby, Mr. C. | Stallabrax, Miss |
| Darnell, Miss A. B. | Jones, Miss D. G. M. | Stanes, Miss S. |
| Davies, Miss E. | James, Mr. Ivor | Stamm, Miss T. |
| Deane, Mr. J. B. | James, Mr. J. Cairns | Stamm, Mrs. |
| Dawson, Miss. | Kershaw, Miss D. | Spalding, Miss L. |
| Davies, Mr. Merlin | Kemp, Mr. | Spurr, Mr. |
| Darke, Mr. H. E. | Klein, Miss | Spooner, Miss A. |
| Downing, Miss L. G. S. | Konody, Mrs. | Tanner, Miss L. |
| Dunn, Miss F. M. | Kinze, Mr. | Thomas, Miss A. M. |
| Drury, Miss M. | Kirkbride, Miss M. | Ticehurst, Miss R. |
| Dawbarn, Miss M. | Lambert, Miss H. B. | Trevitt, Miss G. |

Trautz, Miss G.
Tomalin, Miss
Turner, Miss D.
Visetti, Mr. A.
Vicat-Cole, Miss M.
Watson, Mrs.

Watson, Mr. T.
White, Miss E.
Wheeler, Miss E.
Wilson, Miss Berners
Wishart, Miss M.
Walters, Miss P.

Ward, Miss B.
Wynn, Mr. A. H.
Wylie, Miss C.
Yelland, Miss M.
Zillhardt, Miss E. M.
203 in all.

Names of Guests, being Past and Present Members of the College :—

Adam, Miss Muriel M.
Allen, Mr.
Bonnar, Miss
Boundy, Miss Kate
Carling, Miss
Cotterall, Miss
Crosland, Miss
Devin, Miss Dorothy
Duthoit, Miss E.
Emson, Miss
Evans, Miss Eleanor
Foyster, Mrs. Bernard
Forrest, Miss
Gray, Miss Agatha
Gregson, Mr.
Gummerson, Miss
Hatchett-Jones, Miss I.
Hudson, Mr. Eli
Jones, Madame Eleanor
Jones, Miss D. Auriol

Jones, Miss Florence
Kirkby Lunn, Madame
Kenrick, Miss Ruth
Kent, Miss P.
Malahar, Miss Grace
Macfie, Miss H.
Middleton, Dr.
May, Miss Margaret
Miller, Mr. C. W.
Minchin, Miss V.
Nicholls, Madame Agnes
Nicholson, Miss Lena
Nixon, Miss A.
Ogier, Miss N. B.
Peach, Miss
Pickering, Miss
Friday, Miss Elsie
Price, Miss
Rainbow, Miss
Ransom, Miss Gertrude

Read, Miss E.
Renton, Miss Mollie
Robinson, Miss H. M.
Rydings, Miss A. K.
Sahler, Miss
Scruby, Miss E.
Searley, Miss
Stansfield, Miss
Stapley, Miss E.
Stewart, Miss
Stockbridge, Miss
Stone, Miss Lucy
Tuckfield, Miss
Walker, Miss Carda
Werg, Mr. Tennyson
Williams, Mr. E.
and others, names not
given, 74 in all.

Names of Guests, NOT being Past or Present Pupils of the College :—

Alcock, Mrs.
Ashbrooke, Mr.
Berners-Wilson, Miss W.
Belfield, Mrs.
Bell, Mr. Douglas.
Bell, Miss Rachel.
Bell, Mr. George.
Bewley, Mrs.
Bowden-Smith, Miss A. G.
Bowden-Smith, Miss L. M.
Billinge, Miss W. J. O.
Burke, Mrs. H.
Blaess, Mr. Alex.
Butler, Miss.
Byron, Miss.
Broadbelt, Mr. W. L.
Broadbelt, Mrs.
Cameron, Mr. C.
de Castelveccchio, Sig'na.
Capel-Cure, Mrs.
Champneys, Dr. F. H.
Champneys, Mrs.
Cliffe, Mrs.
Collins, Mr. C.
Crewe-Milnes, Lady Celia
Cregoe, Mrs.
Crosland, Miss
Couch, Miss
Couch, Miss Clara
Darnell, Mrs.
Darnell, Miss.
Darnell, Miss Dorothy
De Angelis, Miss Hilda

Dexter, Mrs.
Dick, Miss M.
Drury, Mrs.
Dunn, Miss.
Dunn, Miss A. M.
Fides, Miss
Fraser, Miss
Fuller, Mr. W. G.
Gambier-Parry, Miss
Gambier-Parry, Miss B.
Gambier-Parry, Mr. Mark
Goddard, Mr. Rayner
Goddard, Miss
Hansen, Miss
Harris, Miss A.
Harrison, Col.
Harrison, Miss Monica
Hamilton-Harty, Mr.
Harvey, Mrs.
Hemsley, Mr.
Hine, Mr. R. W.
Hoyte, Mrs.
Hopcraft, Mrs. Lewis
Hutchinson, Miss
Ingham, Miss
Johnson, Miss A. L.
Lathrop, Mrs.
Massie, Mrs. J. H.
Middleton, Mrs.
Morris, Miss
Morris, Mr.
Noble, Mrs.
O'Brien, Miss Geraldine

O'Leary, Miss
Oudin, Miss L.
Pam, Mrs.
Palmer, Mr. Reginald
Phillips, Mr. F. J. L.
Polgreen, Miss G.
Roberts, Mr. Bernard
Samuel, Miss
Sargent, Mrs. C.
Seaton, Miss K.
Spravka, Mlle. Ella
Von Schönwald, Madame
Sharpe, Mr. Cedric
Scott, Mr. Sydney
Scott, Mrs.
Scott, Miss Stella
Scott, Miss Freda
Simacik, Miss Jarmila
Strode, Mr. E. D. C.
Stevens, Rev. S. W.
Sturman, Miss
Sturman, Mr.
Squire, Mr. Lindsey
Tanner, Mrs.
Taylor, Miss
Thomas, Mr. Heywood
Thomas, Miss E.
Thomson, Miss
Tomalin, Miss M. A. G.
Watson, Mrs
Watson, Miss
and others, names not
given, 126 in all.

Synopsis of History Lectures, Summer Term, 1906.

CONTEMPORARIES OF BEETHOVEN.

*"The world to them may homage make,
And garlands for their forehead weave,
And what the world can give they take ;
But they bring more than they receive."*—MATTHEW ARNOLD

The greatest men seldom carry out a work alone, and no era in history is rightly associated with one name only. Some personality of overwhelming force may seem to monopolise the stage, but a number of less conspicuous figures have an important part to play, until we come down to the mere supers, who, however individually insignificant, contribute their share to the success of the whole. This is a truth which, however unimpeachable, is constantly overlooked. Beethoven was unquestionably the greatest force in music of his day, but this is no reason why we should belittle the influence and achievements of his less gigantic contemporaries.

Among the most worthy of notice are Hummel, Weber and Schubert. Of these the first may be briefly dismissed. Born in 1778, at Presburg, he was for a time a pupil of Mozart, and ultimately succeeded Haydn as Capellmeister to the Esterhazy family.

He was the foremost of German pianists ; but his sonates, in spite of their brilliance, seem to us elaborate, artificial, and devoid of poetry and individuality. They are replete with pre-Mozartian ornaments, and in their utter lack of romance represent a phase directly contrary to the influence of Weber. Hummel's claim to distinction lies in his development of the technical resources of the piano, and in this sense he may be said to have a direct connection with the music of to-day. Far more interesting is the personality of Carl Maria von Weber, whose work may be summed up in a word : he solved the problem of the German opera. Keiser, nearly 200 years before, had come near to doing so at Hamburg, but Italian influence had re-asserted itself with overwhelming authority ;

Mozart, in his 'Enlèvement du Serail' and in the 'Zauberflöte' establishes a connection with the old German 'Singspiel' form; and Beethoven's 'Fidelio' is teutonically serious in character; but it was reserved for Weber, almost accidentally as it would seem, to bring about the real development of a national opera.

Weber was born in 1786, and his childhood was devoted by his father, who cared greatly for show and display of all kinds, to a foolish attempt to vie with the records of Mozart's early career. An instance of this is to be found in his production of an immature opera, 'Das Waldmädchen', at Freiberg and Chemnitz, in 1800.

The only important influences on Weber's early life were those of Michael Haydn and the Abbé Vogler. The young musician became for a time secretary to the Duke Ludwig of Würtemberg, but in consequence of some youthful escapade, he and his father were expelled from Stuttgart, which was an unmixed blessing to musical art. From this time Weber devoted himself seriously to music. In 1813 he was appointed conductor of the opera house in Prague, and three years later the King of Saxony offered him a similar post at Dresden. Meanwhile the course of history had an important effect upon Weber's career. The fiery national songs of the patriotic poet Körner were set to music by Weber, and spreading, as they did, from one end of Germany to the other, seemed to inflame the whole nation against Napoleon.

In 1817 Weber came across the story of Freischütz, and in 1821 his famous opera was produced, with overwhelming success. The dialogue throughout is, or should be, spoken, and there is a genuine romantic, mystic spirit which pervades the whole work, imparting a truly German flavour. This was followed in 1823, in Vienna, by the somewhat less successful 'Euryanthe', with its decidedly artificial chivalrous atmosphere. Still, there can be little doubt that the work has a distinct foretaste of Wagner. Weber's health was now breaking up. In response to an invitation from

London he came over and produced, in 1826, his charming opera 'Oberon', which was enthusiastically received. He hardly lived, however, to enjoy his success, for his health became suddenly worse, and in June of the same year, he died in the house of Sir George Smart, his body being subsequently transferred to Dresden. In the words of Wagner, "There never was a more German composer," and much of his work is still popular. His C major sonata for piano, the romantic A flat sonata, the well-known 'Invitation à la Valse', and the Concertstück have been in the *repertoire* of famous pianists, and illustrate his histrionic gifts. His feeling for orchestration is truly remarkable and most characteristic, and this, combined with his mastery of overture, his romantic style and sense of colour, have placed him among the foremost of great musicians.

A personality still more striking is that of Franz Schubert. He was born in 1797, twenty years after Beethoven, and only survived him three years, but during this short time he poured forth a copious flood of music, in striking contrast to the methods of his great contemporary. Beethoven wrote and re-wrote, until each composition had assumed the shape that satisfied him. Schubert, on the contrary, perfected his style by perpetually pouring forth fresh music. He was the son of a schoolmaster in Vienna, and in spite of few advantages, his fever for composition showed itself early. A fantasie in no less than thirteen movements was among his most youthful productions.

In 1813 appeared his symphony in D, and two years later a Mass of his was performed at the Lichtenthal church, and in the same year an operetta, 'Des Teufel's Lustschloss'.

In 1815, the symphony in B flat was produced, but already in 1814, the wonderful flood of songs had started, among the earliest being 'Gretchen am Spinnrade', one of the greatest songs ever written. His rate of production is simply astounding. During the August of 1815 he composed twenty-nine songs. He was greatly helped in his work by the singer Vogl, and Franz von Schober,

an enthusiastic amateur admirer, who ultimately became his host and guardian.

In 1817, Rossini appears on the scene, his operas having created a perfect furore in Europe. His harmony is poor, but his style seems to have influenced Schubert, though to no great extent. The following year Schubert's sixth Symphony appeared, and in 1819 his not very successful comic opera, 'Die Zwillingsbrüder'. His 'Alfonso und Estrella' (1821-2) may almost be counted a failure, and is very different from the charming incidental music to 'Rosamunde', which was accidentally unearthed by Sir Arthur Sullivan in 1867.

In 1822, Schubert began his wonderful B minor Symphony, which was laid aside unfinished, and only brought to light in 1865; it represents a marvellous instance of, as it were, autobiographical orchestral music.

The year 1823 is marked by the appearance of the 'Mullerlieder', and in 1826 he produced the so-called *Fantasie Sonates*. His activity in another branch is shown by the production of an octet for wind and the A minor quartet in 1824.

The songs of 1825 included 'Die Junge Nonne', and 'Die Allmacht', and probably in the next year appeared the famous D minor string quartet.

From this time Schubert continues to pour forth songs, the well-known 'Winterreise' appearing in 1827. The year 1828 is an amazing one, responsible as it is for the grand C major Symphony, the exquisite Quintet for strings in C, several wonderful songs, including the dark and sinister 'Der Doppelgänger', and the light, prattling 'Liebesbotschaft', the three Hummel sonatas, and some less well-known works. He had for some time been very ill, he was crushed by poverty, and he now became a prey to distressing hallucinations. On November 19th, 1828, he passed away, after a not unhappy life, which presents an amazing instance of human versatility.

promising first appearance. It should be said that the bells of the Imperial Institute rang during the greater portion of the concert, making many of the items exceedingly tedious.

1. QUARTET FOR STRINGS, in C, No. 17 Mozart.
ARTHUR BECKWITH (Scholar), WILLIAM ARMSTRONG (Scholar).
FRANK BRIDGE, CHARLES WARWICK-EVANS (Scholar).
 2. SONG .. The Dewdrops Glitter .. Rubinstein.
FREDERIC PEDGRIFT.
 3. PIANO SOLOS .. (First performance) Frank Tapp.
a. Intermezzo in A flat major (Allegretto). (Scholar)
b. Intermezzo in B flat minor (Moderato : dolce).
c. Caprice in G minor (Allegretto moderato e con grazia).
FRANK TAPP (Scholar).
 4. SONG .. Like to the Damask Rose .. Elgar.
ELEANOR EVANS
 5. VIOLONCELLO SOLOS.. {a. Elegie Van Goens
 {b. Irrlichter Nolck.
ANNA IZARD (Exhibitioner), A.R.C.M.
 6. SONGS .. Brautlieder Cornelius.
ETHEL DUTHOIT, A.R.C.M.
 7. QUINTET FOR PIANO AND STRINGS, in A, op. 114 Schubert.
ELLEN EDWARDS (Scholar), MAY HARRISON (Scholar),
FRANK BRIDGE, A.R.C.M., CHARLES WARWICK-EVANS (Scholar).
VICTOR WATSON, A.R.C.M.
- ACCOMPANISTS—
ALICE COTTON, A.R.C.M., WINIFRED GARDINER (Scholar),
HAROLD SAMUEL.

June 13th (Choral and Orchestral). The performance of the Haydn Symphony was in many ways delightful, but the *ensemble* was far from perfect. In the Adagio particularly, there was a very noticeable lapse. Mr. Farrar's songs are interesting and original, and were well sung by Mr. Chignell. The feature of the concert was unquestionably the Brahms' Piano Concerto. Only a pianist knowing the work well could thoroughly appreciate the way in which not only the technical difficulties were overcome, but the intellectual aspect of the Concerto was presented. The Orchestra accompanied more sympathetically than usual, and the whole impression was one of a remarkably fine performance.

A sense of insecurity marked the rendering of Mr. Hurlstone's 'Litany', and though it was impossible not to feel that the singers were thoroughly in earnest, the achievement fell short of what might have been wished. The concert closed with a successful performance of Mr. Coleridge Taylor's 'Kubla Khan.' The work itself is fine if overexuberant, and the constant repetition to a large extent

obscures the dramatic colouring. The Orchestra played well, and the chorus particularly is to be congratulated upon a highly satisfactory rendering of their part.

1. SYMPHONY, No. 7 (B. and H.), in C major .. Haydn.
2. SONGS .. $\left\{ \begin{array}{l} a. \text{ The Pine Tree.} \\ b. \text{ Golden Stars} \\ c. \text{ A Song of the Open Road.} \end{array} \right\}$ Ernest B. Farrar.
(First performance).
ROBERT CHIGNELL (Scholar).
3. CONCERTO FOR PIANO & ORCHESTRA, No. 2, in B flat, op. 83 .. Brahms.
JAMES FRISKIN (Scholar).
4. PART SONG for Ladies' Voices .. Litany .. William Y. Hurlstone.
(Died May 30th, 1906.)
5. CANTATA .. Kubla Khan .. S. Coleridge Taylor.
(Conducted by the Composer.)
SOLO .. MAGGIE KIRKBRIDE.
CONDUCTOR—
SIR CHARLES V. STANFORD, D.C.L., LL.D., M.A. Mus. Doc.

June 22nd (Chamber). The Schumann quartet received an average performance, the slow movement being played the best. The intonation was occasionally rather faulty. Miss Fyans gave a very beautiful rendering of her two songs, and the vocal duets were particularly delightful. Miss Marion Harrison's performance of the difficult Locatelli sonata was, both technically and musically, wonderful. Miss Mustard gave evidence of a remarkable technique, which is at present in advance of her interpretive powers. Wagner's 'Traume' and 'Stehe Still' were most earnestly sung by Miss Hughes. Mr. Tayler played Wolstenholme's uninteresting fantasia in an able manner.

1. QUARTET FOR STRINGS in F, op. 41, No. 2 .. Schumann.
WILLIAM ARMSTRONG (Scholar), MARJORIE BEER (Scholar).
FRANK BRIDGE, BEATRICE JONES (Scholar).
2. SONGS .. $\left\{ \begin{array}{l} a. \text{ I cherish Thee} \\ b. \text{ King of Thule} \end{array} \right\}$.. Liszt.
JANEY FYANS
3. VIOLONCELLO SOLO .. Sonata in D major .. Locatelli.
MARION HARRISON (Exhibitioner).
4. VOCAL DUETS .. $\left\{ \begin{array}{l} a. \text{ Die Zuversicht} \\ b. \text{ Die Gefangene} \\ c. \text{ Die Trennung} \end{array} \right\}$.. Dvořák.
DILYS JONES, MARY C. HARRISON.
5. PIANO SOLO .. Carnaval .. Schumann.
GERTRUDE MUSTARD (Scholar).
6. SONGS .. $\left\{ \begin{array}{l} a. \text{ Traume} \\ b. \text{ Stehe Still} \end{array} \right\}$.. Wagner.
MARY HUGHES, A.R.C.M.
7. ORGAN SOLO .. Fantasia .. W. Wolstenholme.
EDWARD TAYLER (Scholar).
ACCOMPANISTS—
ALICE COTTON, A.R.C.M., MAY HARRISON (Scholar),
HAROLD SAMUEL.

July 12th. (Chamber). It would be hardly fair to judge too severely what was to some extent a 'scratch' performance of Smetana's E minor quartet; the slow movement was well played, but the other portions were a little dull. Mr. Douglas's powerful voice will doubtless improve in quality with further cultivation. Miss De Rozario played Chopin's 'Berceuse' with hardly sufficient delicacy, and she took the Brahms rhapsody rather too fast. In the vocal trio the *ensemble* was good. Miss Formby and Miss Cotton gave a spirited, though somewhat unrhythmical, reading of the Grieg sonata. Miss Bywater's singing was perhaps the best during the evening; and Mr. Darke's performance of the Bach Toccata and Fugue was excellent.

1. QUARTET FOR STRINGS, in E minor Smetana.
ARTHUR BECKWITH (Scholar), TOM MORRIS,
FRANK BRIDGE, CHARLES WARWICK-EVANS (Scholar).
2. SONG Eklorado Albert Mallinson.
RALPH DOUGLAS.
3. PIANO SOLOS .. { a. Berceuse Chopin.
b. Rhapsody, in E flat, op. 119 .. Brahms.
GRACE DE ROZARIO (Exhibitioner), A.R.C.M.
4. VOCAL TRIO Ti Prego Kurschmann.
C. FLORENCE NIXON (Exhibitioner), BESSIE BOWNESS (Scholar),
B. MERLIN DAVIES (Scholar).
5. SONATA FOR VIOLIN AND PIANO, op. 45, in C. minor .. Grieg.
BEATRICE FORMBY, A.R.C.M., ALICE COTTON, A.R.C.M.
6. SONG Mignon's Song Goring Thomas.
A. CHRISTINE BYWATER.
7. ORGAN SOLO Toccata and Fugue in C .. J. S. Bach.
HAROLD E. DARKE (Scholar), A.R.C.M.
ACCOMPANISTS—
DOROTHY PURSER (Scholar), HAROLD SAMUEL.

July 19th (Choral and Orchestral). The College Orchestra is nothing if not ambitious, and, considering the difficulties of the work, Strauss's 'Don Juan' was played very creditably. Mr. Parkington gave a very beautiful and most musical performance of Max Bruch's 'Canzona,' and received a deservedly enthusiastic reception. Miss Yelland sang Meyerbeer's showy song magnificently. Mr. von Holst's two 'Songs without words' are quite unambitious, but very delightful compositions, and were distinctly successful. In Schumann's far too seldom-heard 'Scenes from Goethe's Faust' the chorus lacked certainty of attack, and the orchestral accompaniment was too

prominent ; on the whole, however, the performance was praiseworthy. Among the soloists Mr. Chignell particularly distinguished himself.

1. SYMPHONIC POEM .. Don Juan .. R. Strauss.
2. VIOLONCELLO SOLO .. Canzona .. Max Bruch.
F. G. PARKINGTON (Scholar).
3. AIR .. Ah ! mon fils ! (*Prophète*) Meyerbeer.
MARIA YELLAND (Scholar).
4. SONGS WITHOUT WORDS, FOR ORCHESTRA .. G. von Holst.
a. Country Song. b. Marching Song.
5. SCENES FROM GOETHE'S FAUST—Part III. .. Schumann.
For Solos, Chorus and Orchestra. (died 1856)

CONDUCTOR—

SIR CHARLES V. STANFORD, D.C.L., LL.D., M.A., Mus. Doc.

July 25th. The 'ballad' concert bids fair to become an established institution ! It is only possible to mention some of the more striking items.

Easily first was Miss Edwards' remarkable playing of the enormously difficult Brahms variations. The fact that her *tempi* were sometimes open to exception did not materially detract from the merit of her performance. It was to be regretted that Mr. Chignell's songs came so near the end of the programme ; he sang with real intelligence and most artistically. The performance of the most important work on the programme, the Brahms 'cello sonata, even allowing for unavoidable accidents, was disappointing, being lacking in breadth. The two items for violin solo, and Mr. Warwick-Evans's 'cello playing, were worthy of remark ; very promising first appearances were made by Mr. Gritton and Miss Dawe ; the most interesting of the remaining items were the Beethoven rondo and the two Somervell songs.

1. ORGAN SOLO .. Intermezzo and Fugue .. Rheinberger.
(from Sonata in E flat).
ERIC GRITTON (Scholar).
2. SONGS .. { a. O that t'were possible } A. Somervell.
b. A voice by the cedar tree }
MINNIE ARNOLD.
3. SONATA FOR VIOLONCELLO AND PIANO, in F, op. 99 .. Brahms.
BEATRICE JONES (Scholar), AGNES STEVENS (Exhibitioner).
4. SONG Quella fiamma .. Marcello.
J. BERTHA DAWE.
5. VIOLIN SOLO Caprice .. Guiraud.
MARJORIE BEER (Scholar).
6. SONG Les Oiselets .. Massenet.
JANE ROBINSON.
7. PIANO SOLO .. Variations (Paganini), 1st set .. Brahms
ELLEN EDWARDS (Scholar).

8. SONGS .. { a. Songs my mother taught me .. Dvořák.
b. Mein Liebe ist grün .. Brahms.
GRACE TRAUTZ.
9. VIOLONCELLO SOLOS { a. Widmung .. Popper.
b. Scherzo .. James Friskin.
CHARLES WARWICK-EVANS (Scholar). (Scholar.)
10. SONGS .. { a. Zueignung .. R. Strauss.
b. Mai .. Reynaldo Hahn.
GERALDINE B. WILSON.
11. PIANO SOLO .. Rondo in G, op. 129 .. Beethoven.
Ueber den verlorenen Groschen.
LUCY POLGREEN (Exhibitioner), A.R.C.M.
12. SONGS .. { a. Sapphic Ode .. Brahms.
b. The Swan .. Grieg.
FLORENCE S. TAYLOR.
13. VIOLIN SOLOS { a. Adagio from Concerto No. II .. Spohr.
b. Scherzo—Tarantelle .. Wieniawski.
EDMUND WEEKS (Scholar).
14. SONGS .. Harfenspieler—Nos. II., III. .. Hugo Wolf.
ROBERT CHIGNELL (Scholar).
15. ORGAN SOLO .. Preludio Romantico .. Ravanello.
HENRY LEY, A.R.C.M.

ACCOMPANISTS—

ALICE COTTON, A.R.C.M., MARGARET HULME, HAROLD SAMUEL,
ELLEN J. TUCKFIELD (Scholar)

A Plea for Greater Clearness and Simplicity in Modern Compositions.

"Have something to say : and say it in the simplest possible way."—

MATTHEW ARNOLD.

In discussing the merits of a modern composer, the question as to his originality is the one generally uppermost in the minds of his critics, many of whom have very vague ideas as to the precise meaning of the term 'original composer'. Few will deny, however, that the term used in its noblest and best sense must ever be associated with one whose ideas are not set in the ordinary groove, and who has a special message of his own to deliver. The idea of a composer having such a message, implies a sincerity of purpose, without which he can never reach to the hearts of the people. If he be sincere he will not be wilfully eccentric, as there can be little or no sincerity in pure eccentricity, and the discerning few seldom mistake the one for the other. Originality for originality's sake, therefore, is certainly not an aim of the true composer, as there can hardly be a chance of works written under such conditions enduring longer than a night; surely

then, only those works bearing the stamp of truth and earnestness are likely to last for all time.

A message of any kind necessitates a clearness of utterance, without which the deliverer's meaning would be imperfectly understood. The experienced orator well knows how to choose his words, and to choose those, and only those, that are sufficient for his purpose; he holds his audience simply by the knowledge of when and how to 'drive home' certain truths, when to pause, and when to artfully prepare them by degrees for his great effort or masterstroke, in such a way that when it does come, it comes in a manner never to be forgotten. In a word, his art lies in making the chief points tell, by skilfully placing them so that they are shown to the best advantage.

Music, which is to appeal to the intellect as well as to the senses, must ever be akin to the best oratory. Why does Beethoven's music tower so mightily over the music of most other masters? Chiefly, because he was a great orator whose language was music, and whose aim it always was to test (chiefly by improvising before a large audience) the results of numerous experiments he was constantly making, in order to sway his hearers, and bend them to his great will. He knew very well, through his extraordinary sympathy, and understanding of poor humanity, just how to keep his hearers thoroughly interested and attentive to all that he was doing. He knew that to bore them was fatal, and that the balance of a movement must be judged with the utmost nicety in order to place his most telling effects in the best possible places. He knew the value of a pause and understood the necessity of occasionally keeping his audience waiting in a state of anxious suspense in order to secure absolute attention for that which he had in store; for it was very apparent to such a student of human nature that his surprise would be all the better appreciated when it *did* come. If he were annoyingly simple at times, and perhaps a trifle commonplace, a little examination will prove that some great end had been purposely

kept in view. When it is observed how great was the care and labour with which Beethoven composed his works, and an attempt is made to get at the secret of the marvellous spell he exerted, and still exerts over his hearers, it is well to pause and wonder at the lack of concentration and attention to design which is only too apparent in most modern works.

Might it not be asked, 'Is there not too great a temptation (bearing in mind the fine modern orchestra) to make gorgeous effect and clever orchestration take the place of solid workmanship and skill in the actual construction and build of a composition?' Take away the orchestral embroidery from most modern orchestral and choral works, and what remains? Certainly not the stability and independence of all exterior help which is found when a Symphony of Mozart or Beethoven is put to the same test.

The great unchangeable laws of architecture, such as unity, symmetry, contrast, and attention to climax, are unfortunately broken by those who have little or no respect for these fundamental laws, discovered and enunciated by the great workers of the past; and the fact that these laws *are unalterable* seems to be seriously overlooked. Ernest Rhys, in his introduction to a volume of Walt Whitman's poems, truly says: 'The salvation of all art expression always lies in the perfect adjustment of the new with the old'.

Although fresh developments in the art are constantly arising, and the difficulty as to clearness of expression according to modern conditions is becoming greater every day, it is certain that the great laws of oratory, of which Beethoven was so perfect a master, are as necessary to the vitality of a modern composition as they are to a speaker, addressing a large audience, and endeavouring to make himself as simple and intelligible as possible.

Perfect cadences are now studiously avoided by certain composers in the course of their compositions in order to avoid rest, or ebb in the unceasing flow of their ideas! With Beethoven, a perfect cadence was one of the greatest supports of his musical edifice, and

he knew full well that it was very necessary to ease the labour of attention on the part of his audience by giving them certain periods of rest, during which the mind would have time to reflect on that which had gone before, and be in a state of readiness for that which was to come.

There is something so complete and restful about a cadence, that it must ever be one of the best means at a master's disposal for the purpose of rounding off an idea, and settling down for a moment into feelings of repose and tranquillity; for what message can be properly given or received during a period of perpetual rush and excitement?

If more attention were paid to thoroughness of workmanship, and the old masters were more constantly resorted to as models for this end, the tiresome and disconnected style so much in vogue at present would surely give way to greater clearness and simplicity, making the composer's message far more intelligible and human to his audience. Can this clearness and simplicity be acquired without patiently following and toiling on in the steps of the great ones who have gone before? History has proved that this can never be, for the greatest of all masters are they, who, by sheer determination and force of character, attained to a mastery of technique so thorough, that it enabled them to express thoughts which without such mastery could not have been made intelligible.

How easy it is to say, 'Be simple!' The simplicity of true greatness has been, and is still the aim of the few really earnest ones who have placed their art high above all earthly considerations; even the great Brahms could never be simple and clear enough to satisfy his own pure ideals.

Let experiments be made, and made constantly, but the composer should distinguish by careful consideration and study of acknowledged masterpieces between that which is absolutely vital in art work, and that which is worthless; let him test the possibilities of new harmonic progressions which are scattered abundantly about

the pages of many modern scores, and endeavour to weave them into schemes of close and consistent design. Let him above all, be an earnest student of human nature, for that must assuredly give him sympathy and insight into the needs of all, and lift him out of himself into a region where the way is long and difficult, but the end ever great, golden, and glorious.

WILLIAM H. HARRIS.

A Moonlight Night.

Like music of cool flutes to lull the night
The moon hath lent her languid minstrelsy,
That flecks the supple willow boughs with white
And melts the shadows into melody.
The grass beneath hath diamonds of dew
The sweet slow-fallen tears of yesterday,
That glitter now in vivid shafts of blue
Now tremble crimson with the Zephyr's play.
Where droop the drowsy lilies to the stream
A shining trail of tender opal light
Kisses the water, in whose bosom seem
A thousand secrets hid from longing sight.

M. G.

The Royal Collegian Abroad.

"'Tis sweet and sad the latest notes to hear of distant music."—SCOTT.

Miss Edith Whitelaw writes to us from Rosenheim, Auckland; "The many College friends of Miss Ethel Sinclair may be pleased to hear that she has just been touring in New Zealand with the Andrew Black Concert Company. They gave four delightful concerts here in Auckland at all of which Miss Sinclair played splendidly. She was associated with Herr Adolphe Borschke in Grieg's C minor and Brahms'

A major Sonatas. I saw Miss Sinclair after the concerts when we revived old College days !

“ As for myself I am kept busy teaching here. We have not many violinists in Auckland. Our ‘ Orchestral Society ’ flourishes however, and I have the honour of leading the Orchestra of about fifty performers. We intend going to Christchurch to give concerts at the big exhibition to be held there.”

* * *

Sir Walter Parratt, ‘ Master of Musicke in ordinary ’ to the King, M.V.O., organist of St. George’s Chapel, Windsor, and formerly for ten years organist of Magdalen College, Oxford, has been elected to an honorary fellowship in that College.

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Mr. H. G. Ley, Exhibitioner, has been appointed organist of Keble College. He received his training at St. George’s Choir School, Windsor Castle, Uppingham, and the Royal College of Music.

* * *

Miss Dorothy Court has been engaged at Wyndham’s Theatre by Mr. Frank Curzon for three years.

* * *

Miss Bessie Cartwright has been engaged for a tour of fifty concerts with Herr Fritz Kreisler.

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Miss Phyllis Lett will appear as first contralto during the next season at the Albert Hall.

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Mr. Herbert F. Ellingford, A.R.C.M., F.R.C.O., has taken up duties as organist and choir master at Christ Church, Dover. Mr. Ellingford was formerly at St. Peter’s Parish Church, Carmarthen, and was also Lecturer in Music at the South Wales Training College. He formed the Carmarthen Ladies’ Choir in 1901, and gained the first prizes in that class at the Royal National Eisteddfodau of Wales at Merthyr Tydfil, 1901, and Llanelly, 1903. He has also acted as adjudicator in several Eisteddfodan in South Wales, including the

important Eisteddfod at Mountain Ash on Easter Monday last, when he assisted Sir Walter Parratt.

* * *

Mr. R. J. Maddern Williams, A.R.C.O., now holds the appointment of organist of Wells Parish Church and assistant organist of Wells Cathedral.

The Term's Awards.

"Now are our brows bound with victorious wreaths."—SHAKESPEARE.

The following Awards were made at the conclusion of the Easter Term, on the 31st March:—

COUNCIL EXHIBITIONS, £50 :

Lucia T. Simpson	}	(Piano)	..	..	..	..	£7
Agnes M. Stevens			..	..	..	..	£10
A. Christa Wood		(Singing)	..	..	..	..	£7
Gladys Raymond		(Violin)	..	..	..	..	£10
Harold Gregson	}	(Organ)	..	..	..	..	£6
John Dixon-Smith			..	..	..	..	£10

CHARLOTTE HOLMES EXHIBITION, £15 :

Ada M. Thomas (Singing).

ORGAN EXTEMPORISING PRIZE (value £3 3s.) :

Harold E. Darke (Scholar).

CHALLEN & SON GOLD MEDAL for Pianoforte Playing :

Phyllis E. Emanuel (Exhibitioner).

HENRY LESLIE (Herefordshire Philharmonic) Prize (£10) for Singers :

Phyllis Lett (Scholar).

ARTHUR SULLIVAN PRIZE (£5) for Composition :

Ernest B. Farrar (Scholar).

ELOCUTION PRIZES :

Barbara M. Everest	..	..	..	..	Director's Prize.
Mabel L. Gillender (Scholar)	..	..	..	..	Registrar's Prize.
Dorothea H. Kershaw	..	Mr. Cairns	James's Improvement Prize.		

The following having already won prizes were awarded consolation prizes :—

Phyllis Lett (Scholar) Mr. Forbes Robertson's Prize.

F. Aubrey Millward (Scholar) Director's Prize.

THE CLEMENTI EXHIBITION (value about £30) for Pianoforte Playing :

Lucy G. Polgreen, A.R.C.M.

THE SCHOLEFIELD PRIZE (£3) for String Players :

Beatrice E. Jones ('Cello Scholar).

THE JOHN HOPKINSON MEDALS for Pianoforte Playing :

Gold Medal	..	..	..	Edmund O'N. R. Phillips (Scholar).
Silver Medal	..	..	..	Phyllis E. Emanuel (Exhibitioner).

THE BERKSHIRE SCHOLARSHIP was competed for and awarded to :

Alfred G. Millard (Organ).

THE PAUER MEMORIAL EXHIBITION (value £7 10s.) for a Pianoforte proxime at the Open Scholarship competition :

Sylvia Capel-Cure.

THE DIRECTOR'S HISTORY PRIZES :

Ida G. Hyett.
Lady Cynthia Crewe-Milnes.

The Patron's Fund.

"We murmur 'Where is any certain tune
Or measured music in such notes as these?'
But angels, leaning from the golden seat,
Are not so minded; their fine ear hath won
The issue of completed cadences,
And smiling down the stars, they whisper—'Sweet'."—E. B. BROWNING.

The sixth concert of the Patron's Fund, which took place on the third of July, cannot be said to have been the means of bringing forward any work that was at all above the average which on these occasions we have learned to expect. That average, if we leave out of account the first concert of all, is by no means a high one; so this term's concert must be pronounced rather a doubtful success.

The most ambitious work on the programme, Mr. A. Von Ahn Carse's Symphony in C minor, is redeemed from mediocrity by the third movement, a scherzo of undoubted cleverness and considerable originality. The slow movement has unfortunately more than a suspicion of the influence of Tschaikowsky; and the same remark applies to the first movement, which, besides, has no subject-matter of any distinction. The design of the finale is so obviously based upon that of the finale of Brahms' symphony in the same key that it is not easy to give the movement the credit to which its excellent workmanship and occasional originality entitle it.

In Mr. Gibson's 'Symphonic Rhapsody' the best portion is the central *adagio*, inasmuch as it contains the best material. The principal subject of the *allegro* is rather commonplace, and the work as a whole fails to justify the expectations raised by the imposing introduction.

The four vocal quartets by Mr. F. C. S. Carey contain so much that is beautiful that it is all the more a matter for regret that they should have been comparatively ineffective owing to an incomplete grasp of the technique of vocal writing. The quartets would probably be heard to much greater advantage in a smaller room, and it must be admitted that they hardly received as good a performance as could have been desired.

To come to the remaining compositions in the programme, Mr. Hazlehurst's overture, without having anything particular to say, is genial and pleasant enough; Mr. Speaight's two 'cello solos are not very striking, but would probably be more effective with a pianoforte accompaniment; the two violin solos by Mr. Morris, although quite unpretentious, are very charming; and Mr. Balfour Gardiner had the pleasure of scoring a popular success with his second song, 'The Recruit'.

1. OVERTURE . 'When the Heart is Young' . CECIL HAZLEHURST.
2. VOCAL QUARTETS F. C. S. CAREY.
Miss Gladys Honey, Miss Dorothea Kershaw, Mr. Spencer Thomas,
Mr. Robert Chignell.
3. VIOLONCELLO SOLOS J. SPEAIGHT.
(a) Even Song.
(b) Spinning Song.
Mr. Charles Warwick-Evans.
4. SYMPHONIC RHAPSODY H. GIBSON.
5. VIOLIN SOLOS . Two Characteristic Pieces . THOMAS F. MORRIS.
Mr. T. F. Morris.
6. SONGS . (a) 'When the Lad for Longing Sighs' } H. BALFOUR
(b) The Recruit. } GARDINER.
Mr. Frederic Austin.
7. SYMPHONY IN C MINOR A. CARSE.
PRINCIPAL FIRST VIOLIN Mr. Arthur Bent.
CONDUCTORS THE COMPOSERS.
(No. 5 was conducted by SIR CHARLES V. STANFORD.)

The R.C.M. Magazine.

"Devise, wit! write, pen! for I am for whole volumes in folio."—SHAKESPEARE.

Provision has been made for binding the Magazine. The cover provided is one of Art Vellum, lettered back and side with *The R.C.M. Magazine* design. Those who wish to avail themselves of this arrangement must send their *own* magazines together with a postal order for 2s. 6d to the publishers, whose name appears on the inside of the magazine wrapper, and on no account must the magazines be sent to the Editor or Secretary of the Magazine. The publishers will not undertake the binding of any magazines which are unaccompanied by a postal order for 2s. 6d for each volume. One cover will comprise

one volume only. A specimen binding may be seen at the College on enquiry of Mr. Hayles in the office.

There are now about two hundred subscriptions to Volume II outstanding (not from Union members). Comment is superfluous, but if it be not too presumptuous on our part may we ask if the inconsiderate two hundred can spare a minute or two of their valuable time to attend to our modest requirements. If they really do not wish to continue as subscribers, a halfpenny post card will ensure the erasure of their names from the register, though, as they have received the whole of Vol. II, we must politely ask them to send the amount due and so ensure that we do not in a moment of enthusiasm put them all into the County Court!!!

After the publication of the present number, 1s. 6d. subscriptions will become a thing of the past. Henceforward the magazine will be sent only by post to the address given by subscribers of 1s. 9d. We hope there will be no objection made by those who may have found the system a convenience since it has proved a failure and a nuisance to almost all concerned.

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It is little enough to be sure that we ask,

But a mighty great deal will it lighten our task!

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